

NOV 10 1942

MFA

the  
MUSEUM  
and the  
WAR

*The Bulletin of*  
THE MUSEUM OF MODERN ART

1 VOLUME X OCTOBER-NOVEMBER, 1942

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New

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N: **THIS BULLETIN** is a record in tabloid form of the special wartime activities of the Museum during the past two years. The whole story cannot be told here for some of it is still confidential and much of it consists of daily routine services too numerous to mention.

It should be emphasized, however, that in the midst of this war program the Museum has not neglected its work in the peaceful arts which are of course its primary concern. On the contrary, the past two years have been unusually rich in exhibitions, acquisitions and publications which have no direct relation to the war. These cultural activities have been purposely omitted from this bulletin which is exclusively devoted to the Museum's war work. They are reviewed in the annual reports.

The artistic value of much of the war material is not stressed in the following pages but it should not be ignored. Certain documentary films, certain paintings of the Blitz, several posters from various competitions and some of the magnificent photographs in the Road to Victory, though designed as instruments or records of war, will hold their own as excellent works of art when the war is over and their original purpose, now so urgent, has been served.

Members of the board of trustees and of the staff of the Museum of Modern Art who have gone into the armed services.

TRUSTEES: David H. McAlpin, Edward M. M. Warburg, John Hay Whitney.

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## THE MUSEUM WORKS FOR THE WAR GOVERNMENT

in many ways both officially and unofficially by

PREPARING	}	EXHIBITIONS AND FILMS
SHOWING		
CIRCULATING		

and

in an administrative or advisory capacity

**GOVERNMENT AGENCIES AND OFFICIALS**  
for whom contracts have been executed, services performed or advice given, include:

Department of Agriculture—Division of Information

Department of Justice—Public Relations Office

Department of State—Division of Cultural Relations

Navy Department—Public Relations Office

Treasury Department

War Department—Public Relations Office

Library of Congress

Office of the Coordinator of Inter-American Affairs

Office of Emergency Management

Office of War Information

Office of Government Reports

National Resources Planning Board

Federal Communications Commission

Representatives of Bureau of the Budget

Representatives of Office of Facts and Figures

Representatives of Board of Economic Warfare

Representatives of Office of Civilian Defense

Representatives of Office of Price Information

Representatives of Selective Service System

Representatives of Civil Service Commission

John E. Abbott, Executive Vice-President of the Museum, is chairman of the Art Section of the Office of the Coordinator of Inter-American Affairs and a member of the Advisory Committee of the Civilian Defense Volunteer Office of Greater New York. At the time that this bulletin goes to press, Mr. Abbott, on temporary leave of absence from the Museum, is in London, where he is acting as a Special Assistant to the Director of the Office of War Information.

Monroe Wheeler, Director of the Museum's Exhibitions Department and of the Department of Publications, is chairman of the Publications Section and consultant of the Art Section of the Office of the Coordinator of Inter-American Affairs, and is also acting as Advisor on Art to the Civil Aeronautics Administration.





## THE FACE OF THE WAR through the eyes of Artists

It is important for us who are far away to know what the War looks like. In a series of exhibitions the Museum has brought to its public by means of photographs, paintings, drawings, the face of the War as seen through the eyes of painters and photographers.

◀ **WAR COMES TO THE PEOPLE (1940):** The tragic impact of war on the civilian population of France, Belgium and Finland was shown in a series of photographs by Therese Bonney. A year before we entered the War pictures such as this image of exhaustion warned us to prepare.

**BRITAIN AT WAR (1941):** In this the Museum's first large war exhibition the painters, draughtsmen and photographers of Britain recorded what they saw or what they felt about Dunkirk (as in this now famous painting by Eurich), the Blitz, civilian endurance, the courage of the R. A. F. The United States has only begun to use its artists in the ways so well indicated by this exhibiton. ➡

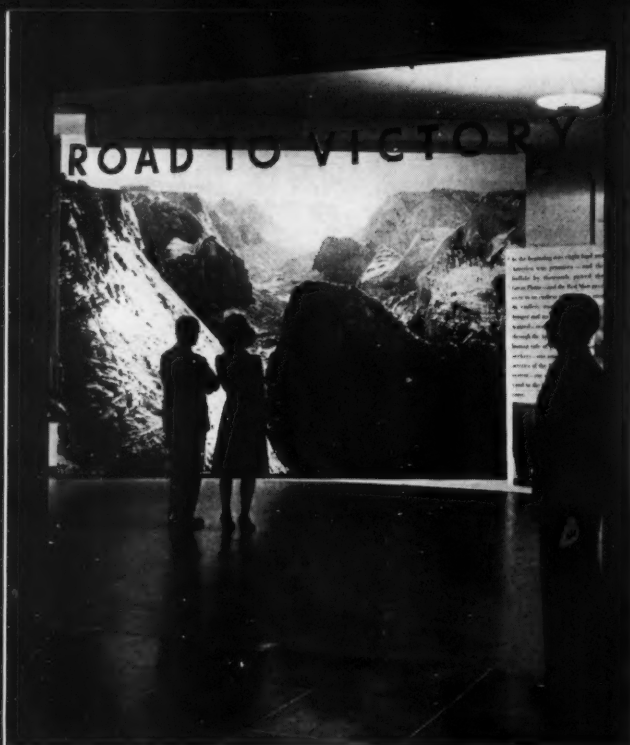


**TWO YEARS OF WAR IN ENGLAND (1942):** William Vandivert, staff photographer of Life, brought back from England a remarkable collection of photographs which the Museum was the first to show. Here is a Fighter Pilot wearing dark goggles while he waits to take off. ➡



◀ **ART IN WAR (1942):** American artists paint the War for a competition organized by the Office of Emergency Management. The Museum showed a selection of the prize winners, among them this watercolor, *Army Bombers*, by Richard Jansen of Milwaukee.

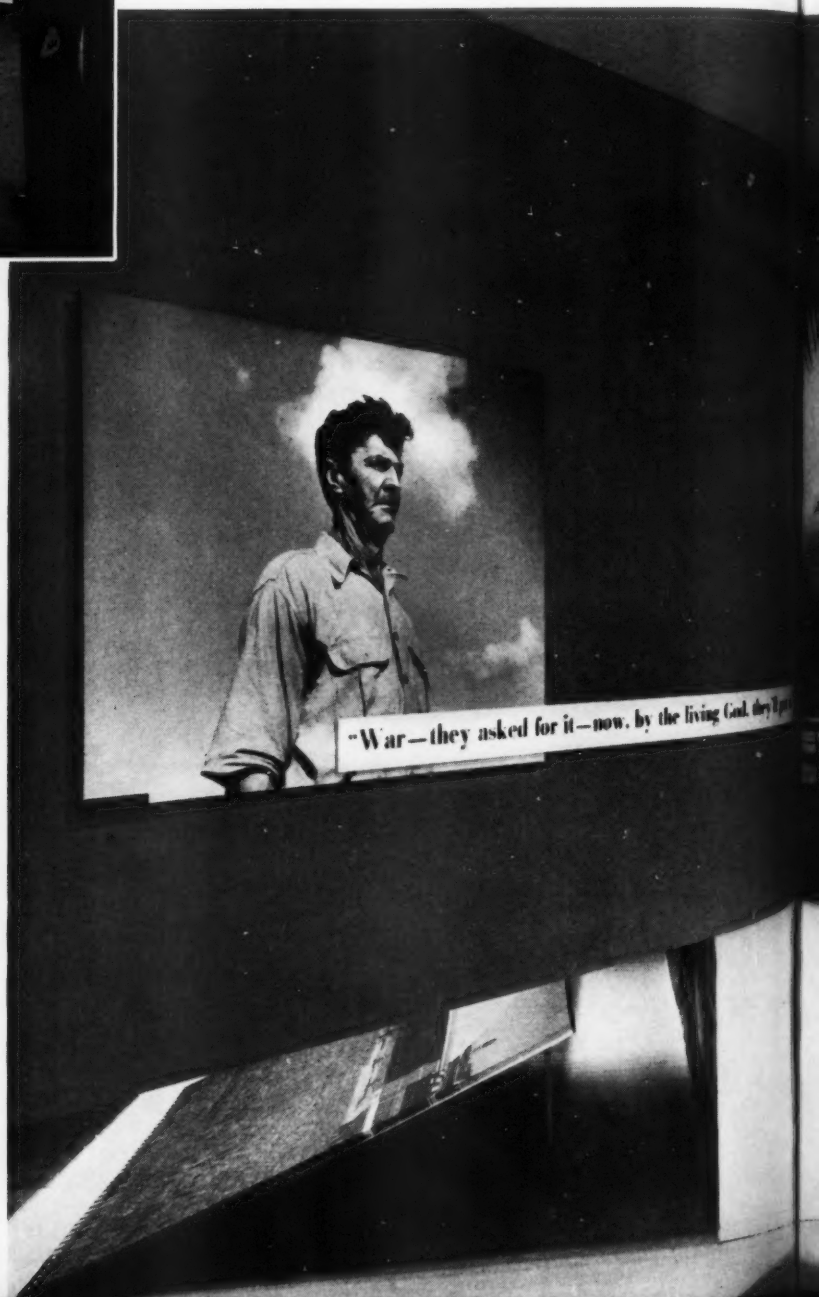




## PROPAGANDA FOR FREEDOM

was the object of the Museum exhibition  
**ROAD TO VICTORY** (1942)

a procession of photographs of the nation at war, directed by Lieutenant Commander Edward Steichen, USNR, with a text by Carl Sandburg and installed by Herbert Bayer.



The success of the exhibition was attested by such remarks in the press as:

"Breathtaking and poignantly memorable . . . a magnificent and timely display . . . a genuine contribution to the war effort . . . a portrait of the nation, heroic in stature."

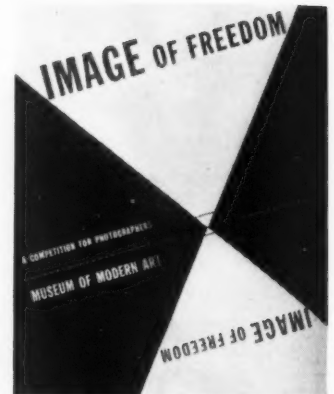
*N. Y. Times*

"A show of inspiring purposes . . . a declaration of our will to win the war."

*N. Y. Herald Tribune*



**IMAGE OF FREEDOM (1941):** In a national competition with \$2500 in prizes the Museum asked photographers: "What to you most deeply signifies America?" — "Look at the United States" and "through photography express and affirm our faith."



## CAMOUFLAGE

The Museum's first exhibition of camouflage was prepared in connection with the exhibition, *Britain at War*, by the Museum staff with the collaboration of the Art School of Pratt Institute, Brooklyn, N. Y.

**CAMOUFLAGE FOR CIVILIAN DEFENSE (1942):** So great was the need for information on camouflage that again with the assistance of the Art School of Pratt Institute (photo at right) a second exhibition was designed by the Exhibitions Department of the Museum, this time with special emphasis on civilian and industrial defense. The immediate demand from other museums, colleges, and even Army and Navy for instructors' training material was so active that the Department of Circulating Exhibitions prepared a second edition of the show for touring in 1942-43. The exhibition shows the problems involved and the suggested solutions.



"Camouflage must deceive both the eye and the camera."

Panel from the exhibition, *Camouflage for Civilian Defense*.



## BUILDING FOR WAR

"You've got to put a roof over your machines. You've got to put a roof over the men who run them. If you haven't got a place to live, you can't work. That's all." — from the sound track of the Museum exhibition:

**WARTIME HOUSING (1942):** in which the Museum pointed to a national problem of extreme urgency (See the *Museum Bulletin*, May, 1942).

In a speech at the opening of the exhibition John B. Blandford, Jr. (left), Administrator of the National Housing Agency, which sponsored the exhibition, made his first official statement. With him are Mrs. Samuel I. Rosenman, Chairman, National Committee on the Housing Emergency, and, at the right, John Hay Whitney, President of the Museum.



## THE DYMAXION DEPLOYMENT UNIT (1941):

Exhibition in the Museum's Garden called attention to this prefabricated demountable house. Developed from steel grain bins by the designer, Buckminster Fuller, it can be set up quickly without skilled labor and because of its shape and material is comparatively bomb-proof and easily camouflaged. Now in production for a branch of the Armed Forces. (See the *Museum Bulletin*, Nov. 1941).



## POWER FOR DEFENSE: T. V. A. ARCHITECTURE (1941):

Mayor La Guardia at the opening of the Museum's exhibition. With him are David Lilienthal, Director of the Tennessee Valley Authority and Roland Wank, Chief Architect (See the *Museum Bulletin*, April-May, 1941).



## POSTERS FOR WAR

In promoting the design, production and critical study of war posters the Museum has been extremely active by means of three large competitions, ten exhibitions and one publication.

**NATIONAL DEFENSE POSTERS (1941):** for the use of the U. S. Treasury and the U. S. Army Air Corps. There were 600 competitors and \$2000 in prizes. Below are shown the competition prospectus; John C. Atherton with his first prize poster for the Treasury and 2nd prize poster for the Air Corps; and Atherton's *Buy a Share in America* poster "blown up" to colossal size on the most valuable billboard in the world at Fifth Avenue and 42nd Street. It was then printed and spread throughout the country by the Treasury Department.



Two other major competitions are in progress:  
**UNITED HEMISPHERE POSTER COMPETITION** described on page 12.

### NATIONAL WAR POSTER COMPETITION

under the joint auspices of  
 Artists for Victory  
 The Council for Democracy  
 The Museum of Modern Art  
 with the cooperation of the  
 Office of Civilian Defense

In addition the Museum has put on five other poster exhibitions, most of them for circulation:

**WAR POSTERS TODAY I** (Circulating)

**WAR POSTERS TODAY II** (Circulating) ➡

**ANTI-HOARDING POSTER DESIGNS BY NEW YORK SCHOOL CHILDREN**  
**NEW POSTERS FROM ENGLAND** (Circulating)  
**WARTIME POSTERS** (Circulating to secondary schools)

and has in preparation:

**GOVERNMENT AND ARMY AND NAVY POSTERS** (OEM, OWI, WPB, Army, Navy, Treasury, etc.)

**W.P.A. POSTERS** (issued locally by War Services Programs in each city)

Posters issued by private industries and agencies for use in shops and factories.



## FILMS AND THE WAR

The use of films for instructional and propaganda purposes is a major concern of many of the government agencies. The Army and Navy also have been quick to recognize the value of the films for educational purposes.

The Film Library has helped in the war effort by

### SHOWING FILMS DESIGNED FOR CIVILIAN DEFENSE

1. FILMS OF BRITAIN AT WAR, three programs of 15 British wartime documentary films such as *Squadron 992* shown during the exhibition, *Britain at War*. ➡
2. SAFETY FOR THE CITIZEN, two special programs on civilian defense shown daily for the public and on special occasions for groups of Air Raid Wardens.
3. DOCUMENTARY FILMS, which were prepared by the United States Government and shown in connection with the Museum's regular programs. Among them was *Bomber*, an OEM film showing how planes are built (a still is illustrated, lower right).

### ANALYZING ENEMY PROPAGANDA FILMS

1. 58,000 feet of Japanese and Italian films were inspected, reported upon and stored. For a government agency.
2. The contents of 180 file cabinets of publicity material were examined, listed, filed and stored for the Coordinator of Information.
3. An eleven reel subject entitled "German Propaganda Films, 1934-1940" was prepared and shown to the informational services of 25 government agencies to aid them in analyzing and combating enemy propaganda.



4. Private publication of a confidential report "Propaganda and the Nazi War Film" by Dr. Siegfried Kracauer. The report was prepared on a Foundation grant under the supervision of the Film Library.

### EXPLAINING NORTH AMERICAN WAYS TO THE OTHER AMERICAN REPUBLICS

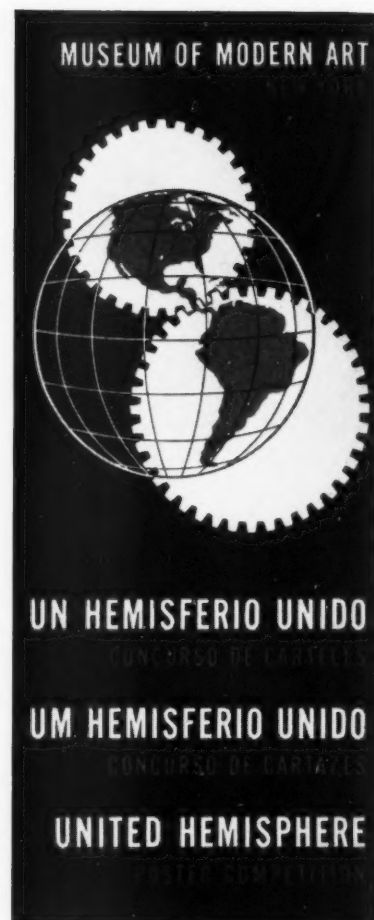
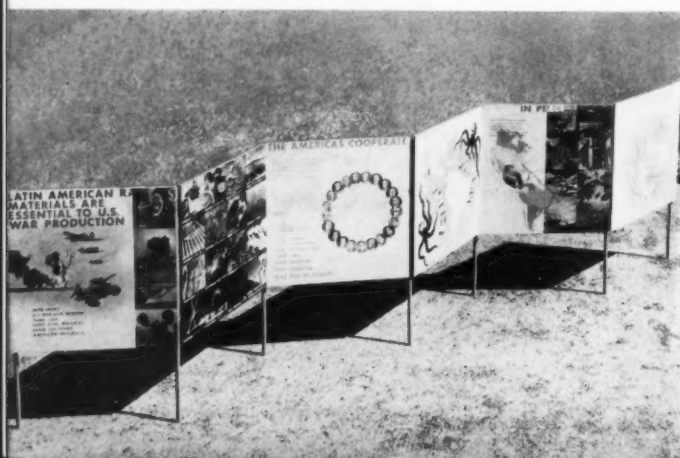
The Film Library is carrying out a contract with the Office of the Coordinator of Inter-American Affairs to strengthen the bonds between the nations of the Western Hemisphere (See page 13).



## A UNITED HEMISPHERE

To unite the republics of North and South America against our common enemy is an urgent national problem which has deeply involved the Museum. On these two pages are illustrated a few undertakings which are directly concerned with the war. But well before we or our Latin American allies declared war the Museum had carried on a manifold program of exhibitions, concerts, competitions, and publications which we believe has helped lay the foundation for mutual respect and understanding among the Americas. Though they do not fall within the province of this report some of the more important of these enterprises may be mentioned, notably the *Industrial Design Competition for the 21 American Republics* (1941) — winning designs from Argentina, Brazil, Mexico and Uruguay shown in the exhibition *Organic Design* (1942); the three exhibitions, *Pintura Norteamericana Contemporanea*, selected by five New York museums and sent to nine Latin American countries by the Museum during 1941-42; the *Latin American Artists File* and the acquisition of numerous works of art from ten countries during the past two years. Other equally important achievements are mentioned under Brazil and Mexico in the section *Our Allies Speak* (page 14).

On page 4 are described the official activities of two Museum staff members in the office of the Coordinator of Inter-American Affairs, the head of which is an ex-President of the Museum, Nelson A. Rockefeller. Stephen C. Clark, Chairman of the Museum's Board of Trustees, is Chairman of the Advisory Committee on Art, Division of Cultural Relations, Department of State.



**UNITED HEMISPHERE POSTER COMPETITION (1942):** The winning designs shown at the Museum in October, 1942. Each poster to use one of the following slogans in English, Spanish or Portuguese:

*HANDS OFF THE AMERICAS*  
*21 REPUBLICS — 1 DESTINY*  
*UNITE AGAINST AGGRESSION*  
*FIGHT FOR A FREE AMERICA*

\$2500 in prizes to be awarded among the designers of the twenty Latin-American Republics, Canada and the U.S.A. 277 designs from 17 countries were received.

◀ **EDUCATIONAL EXHIBITIONS: THE AMERICAS COOPERATE (1942):** Five informational exhibitions prepared for the Coordinator of Inter-American Affairs.



## A UNITED HEMISPHERE

### FILMS

The Film Library is carrying out a contract with the Office of the Coordinator of Inter-American Affairs for the acquisition and production of non-theatrical pictures in Spanish, Portuguese, French and English for use in Latin America and in the United States to help strengthen the bonds between the nations of the Western Hemisphere.

A staff of 20 people is employed in reviewing, translating, script-writing, re-editing, cutting and sound-recording.

1

Films are reviewed and discussed



2

New commentaries are written



3

New musical accompaniments are arranged



4

The films are re-edited and re-cut



5

The foreign language narration is recorded on the new versions of the films



6

And the films leave for South America





## OUR ALLIES SPEAK

to us through Exhibitions and Films

**BRITAIN AT WAR (1941):** An exhibition arranged in collaboration with Sir Kenneth Clark, Director of the National Gallery, London, and the British Ministry of Information.

After their transatlantic and nationwide broadcast at the opening of the exhibition the British Ambassador and the Museum's President discuss a painting of a bombed church, by the English artist, John Piper.

### BRITISH DOCUMENTARY FILMS (1941):

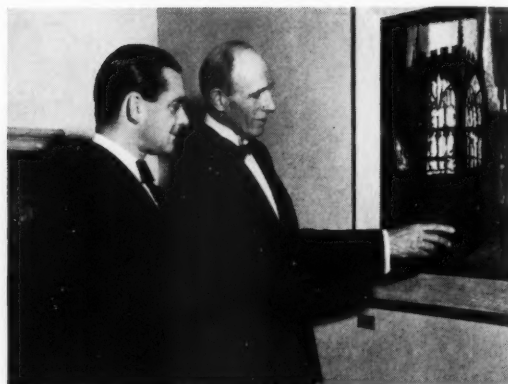
Fifteen War films were shown in connection with Britain at War. They included:

Channel Incident  
Squadron 992  
Neighbors Under Fire  
Health in War  
Dover Front Line

### TWO YEARS OF WAR IN ENGLAND (1942):

Photographs by William Vandivert, staff photographer for LIFE magazine.

**WAR POSTERS TODAY (1942):** Posters from the U.S.S.R., China, the Netherlands and Britain were eloquent in this circulating exhibition which is touring the country.



**ART OF AUSTRALIA (1942):** An exhibition reviewing the art of our South Pacific ally sent on tour by the Museum for the Carnegie Foundation.

### OUR RECENT ALLIES: MEXICO AND BRAZIL:

Long before these two republics joined us in the war the Museum presented the exhibitions, *20 Centuries of Mexican Art* (1940) and *Portinari of Brazil* (1940); the concert series, *Festival of Brazilian Music* (1940) and *Mexican Music* (1940) and published accompanying catalogs or program notes. These were of course not a part of the Museum's wartime program so they are given only brief mention here. In preparation is the exhibition, *Brazil Builds* (1943).



БЕСПОЩАДНО  
РАЗГРОМИМ  
И УНИЧТОЖИМ  
ВРАГА!



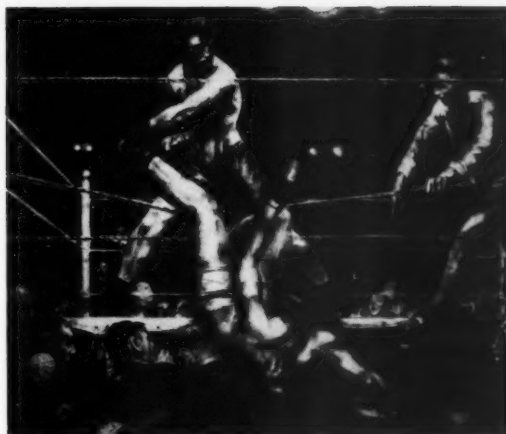
## ARMED SERVICES PROGRAM

The Armed Services Program, with James Thrall Soby, a Trustee of the Museum, as Director, was set up with three major objectives:

1. To provide facilities and materials for soldier artists in camps throughout the country;
2. To make use of the talent of American artists for therapeutic work among disabled soldiers and sailors;
3. To make the Museum's facilities available for the entertainment of men in the armed services and merchant navies of the Allied Nations.

To raise money for such a program the Museum held an Art Sale for which Trustees and friends of the Museum donated 566 works of art such as George Bellows' *Dempsey-Firpo Fight*, pictured upper right.

\$15,000 was raised from this Sale and with the money the Museum has already furnished materials or equipped studios in Fort Belvoir, Virginia; Fort Hancock, New Jersey; Mitchell Field, New York; Fort Dix, New Jersey; Fort George Meade, Maryland; Keesler Field, Mississippi; Camp Kilmer, New Jersey; Camp Upton, New York; Fort Monmouth, New Jersey; Air Corps Training Field, Lincoln, Nebraska; Camp Harahan, Louisiana. The Museum exhibition *U. S. Army Illustrations*



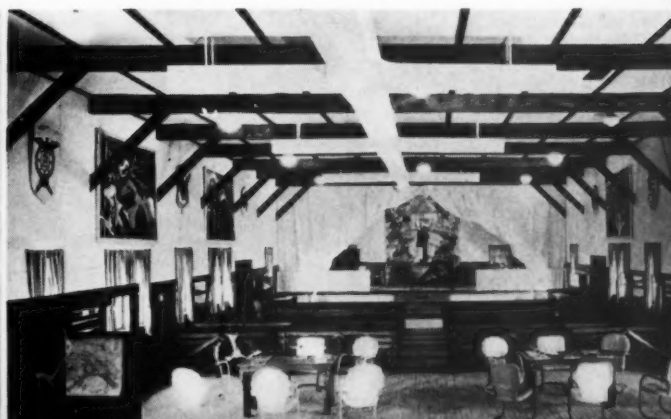
was produced in such studios as the Museum is now equipping. The drawing *Walkie-talkie* (shown below) is from that exhibition.

The money raised from the sale has also been used to finance the competition *The Arts in Therapy* and to help pay for the entertainment of enlisted men (See the following pages).



Materials supplied camps with these funds have enabled the soldier artists to improve the camp morale by transforming their recreation halls from

THIS INTO THIS



## THE MUSEUM ENTERTAINS

Enlisted men in the Armies, Navies and Merchant Services of the *United Nations*

Americans  
Australians  
British  
Canadians  
Chinese  
Dutch  
Danes  
Free French  
Jugoslavs  
New Zealanders  
Norwegians

are entertained at Museum parties in the garden where:

Refreshments are served



Broadway stars entertain them



They sing popular songs of all the nations to accordion accompaniment



They find that sculpture makes a friendly background for conversation

In the first floor gallery they dance



or, in the auditorium they enjoy programs selected by the Museum's Film Library



## NATIONWIDE DISTRIBUTION OF THE MUSEUM'S WARTIME EXHIBITIONS, FILMS, PUBLICATIONS, AND PUBLICITY

### EXHIBITIONS

The Museum's Department of Circulating Exhibitions has already sent or has made arrangements to send 15 Wartime Exhibitions to 93 cities other than New York.

**THE FACE OF THE WAR** (see page 5)  
Army Illustrators to 10 cities

**PROPAGANDA FOR FREEDOM** (see pages 6, 7, 8)  
Road to Victory } to 10 cities  
Image of Freedom }

**CAMOUFLAGE** (see page 8)  
Camouflage for Civilian Defense to 14 cities

**BUILDING FOR WAR** (see page 9)  
Wartime Housing to 5 cities

**POSTERS FOR WAR** (see page 10)  
War Posters Today  
United Hemisphere Poster } to 24 cities  
Competition  
Posters for Defense

*in preparation*

New Posters for England  
U. S. Government Agency Posters  
WPA Wartime Posters  
Artists for Victory Poster Competition

**OUR ALLIES SPEAK TO US** (see page 14)  
Britain at War  
Art in Australia } to 30 cities  
Children in England Paint }

### FILMS

#### PROGRAMS

British Documentary Films } 218 programs to 63  
Civilian Defense Films } cities in the United  
States and Canada  
Films for Latin America: 56 programs to 23 cities  
in Latin America

### PUBLICATIONS

#### CATALOGS

Britain at War (10,000 copies)  
Art in Australia (10,000 copies)

#### BULLETINS

Posters for Defense (11,500 copies)  
Image of Freedom (10,000 copies)  
Army Illustrators (10,000 copies)  
Wartime Housing (15,000 copies)  
Road to Victory (11,200 copies)

#### COMPETITION PROGRAMS

Posters for Defense (13,253 copies)  
Image of Freedom (13,400 copies)  
United Hemisphere Posters (13,708 copies to North  
America — 6,000 copies to South America)

### NEWS

of the Museum's wartime activities was distributed through about 50 releases to 345 cities in the United States and approximately 600 additional cities through the News Services.



Though it does not so obviously bear upon the War

## THE MUSEUM COLLECTION

is a **symbol** of one of the four freedoms for which we are fighting — **the freedom of expression.**

Composed of

- painting
- sculpture
- architecture
- photography
- films
- industrial design

from 25 countries it is

**art that Hitler hates**

because it is **modern**, progressive, challenging

(Hitler insists upon magazine cover realism or prettiness)

because it is **international**, leading to understanding and tolerance among nations

(Hitler despises the culture of all countries but his own)

because it is **free**, the free expression of free men (Hitler insists upon the subjugation of art).



Lehmbruck's *Kneeling Woman*, the masterpiece of the greatest modern German sculptor, was *thrown out* of the Berlin National Gallery on Hitler's order. With many other pieces now in the Museum Collection, it stands for the *free art of Europe* much of it now in hiding or in exile.



Van Gogh's *Starry Night*, one of the Museum's most valued possessions, would be *verboten* in the museums of Hitler's Europe.



